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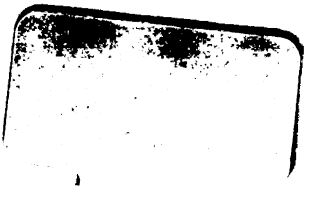

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CHARACTER ANALYSIS BY THE OBSERVATIONAL METHOD

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Figure 186A.—Mental Hand.

Illustration by courtesy of G. P. Putnam's Sons, from Dr. William G. Benham's "Laws of Scientific Hand Reading."

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Character Analysis

BY THE OBSERVATIONAL METHOD

KATHERINE M. H. BLACKFORD, M.D.

AUTHOR OF "THE JOB, THE MAN, THE BOSS" AND "ANALYZING CHARACTER"

ARTHUR NEWCOMB, EDITOR

Lesson XIV—THE HAND AND THE FOOT

Lesson XV—INTERPRETING COMBINATIONS OF VARIATIONS

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LESSON FOURTEEN

THE HAND AND THE FOOT

Physically there is no detail in which man is superior to other animals except the hand.

The elephant is heavier and stronger; the deer and the horse can run faster; the monkey can climb better; and the birds can fly better.

The eye of the eagle, the nose of the hound, and the ear of the cat are all far keener sense organs than those of man.

But there is nothing in all animal creation that can compare with the human hand. By means of it, backed up by the human brain and the human mind, man has again and again re-created the world in which he lives. Arts, sciences, invention, discovery, literature, religion, philosophy, government, and in short all that can be included in human civilization, intelligence and culture as we know them to-day would have been impossible without the human hand.

Hand and Brain.—Anatomically and physiologically the relationship between brain and hand is close. The development of the brain is actually begun by the movements of the hand.

Dr. William Hanna Thompson says:[1] "The faculty of speech is located in the hemisphere which governs the hand which is most used. Hand and speech, therefore, are physiologically connected. This remarkable fact brings us back to the origin,

[1] "Brain and Personality," pp. 109–10.

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to the very beginning of this wonderful faculty of expression in man. It began by one personality longing to communicate with others, and the first thing which he did then, as every human being still does when endeavoring to communicate with those whose vocal speech he does not know, was to make gestures with his hands. Gesture language, therefore, was the first language, and few persons are aware how much gesture language still continues in living use. This is particularly noticeable among all peoples who have no written language; but even among the most civilized, whole races are characterized by the number and variety of their gestures while speaking, quite as much as by their vocabulary."

It is a fact well known amongst those who care for and educate feeble minded and deficient children that the more complete the mental deficiency the less muscular movement there is.

I was once told by Dr. Ladd, a most successful teacher of feeble minded children, that he began their education by teaching and inspiring them to do things with their hands; and the more complicated their manual labors became and the more skillful they were in the performance of them, the more their intellects developed.

Dr. Maria Montessori, whose methods of education began with idiot children, created a sensation throughout the entire civilized world. A very large part of her method is training of the sense of touch and of skill in the hand and fingers. So great has been her success with these methods that children of four have learned to write in six weeks and seemingly hopeless idiots have been taught to read and

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write so as to pass successfully examinations in these branches given to normal children of the same age.

The Hand a Primary Sense Organ.—Dr. Edward A. Rumely, one of the most progressive and successful educators in America, head of the Interlaken School for Boys, says, in an address before the Minnesota State Bankers' Association:

"We have still to learn that our hand is our primary sense organ. Man differs from the animals and is superior to them not because he has better eyes, or a sharper ear, or a keener sense of smell than they. He is superior to them mainly because the two fore members of his body, that in animals are either the wings or the fore-feet, have been freed from the burden of merely supporting or moving his weight. In the fore-members that thus became free, the thumb moved opposite the fingers and made the hand able to take hold of things, and through the hand the human species grew in both spiritual and intellectual grasp of the world.

"The club and the stone, which at first were only weapons, gradually shaped themselves into tools, and while plying these tools against the material world a knowledge of the properties of materials was gained that has made man able to master them. Step by step, this knowledge of physical properties was accumulated, and organized until finally it was hand acquired. Through this hand knowledge has come our marvelous understanding and control of the physical world that has enabled us to build our machines, our railroads, our cities.

"I look at a piece of wood. I see its color and its shape, but neither would tell me how that wood could be used for this table, chair, or in a building as

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structural material. As a boy with a jackknife, whittling a pine stick, I first learned the properties of pine wood; then by sawing boards and driving nails into them, as I made a box or a boat, I added to my experience further knowledge of the properties of wood.

"We look at a piece of iron, and see its color and its shape. We can hear its ring if struck by a hard object, but we must file it and hammer it, fuse it and weld it, we must work with it with our hands, if we wish to know its properties and know its resistance, strength, elasticity and the other characteristics that make it useful in our machines and bridges and tools. . . .

"Kent's Hand Book of Engineering, which is in the hands of every engineer in this country, and which contains the standard information for the entire engineering world, is filled from cover to cover with formulæ about facts that can be neither seen nor heard, but which must be felt through the hand in order to be experienced.

Knowledge Gained Through the Hand.—"Because the symbols of knowledge in the written and spoken word have appealed to the eye and the ear, our educators have been led astray and have overlooked entirely the fact that the source of new knowledge is mainly through the hand, and that the most valuable of all knowledge comes to us as we work with materials. In other words, we need practical work as part of the school course, not so much that we may become better mechanics or farmers in later life, but that we may acquire the broadest possible experience and understanding of the world in which we live. And we all need this, whether we are des-

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tined to become clerks, doctors, lawyers, bankers and business men, quite as much as artisans and farmers.

"The muscles are intimately bound up with our intellectual life. Through them alone the emotions express themselves. We see in the face of a friend whether he is sad or glad by the lines that reflect the tension and movement of the underlying muscles; in the voice we recognize the note of sorrow or of joy that comes from the muscle tension of the vocal cord. The leader of a band, by the movement of his baton, reflects the flow of feeling through himself and holds all players in unison. For the violin player, every milligram of difference in muscle pressure, and every fraction of an inch difference in the rate of movement of his bow, indicates the varying play of his muscles and brings out other tones, and in those tones we hear the quivering of the muscles so fine that they would be invisible to the naked eye, and through them magnified in the sound we understand the finest feeling of his soul. . . .

How Hand Builds Brain.—"In the brain, on one side there is a cell area about as large as a quarter dollar that serves as the nerve center for speech. Around it lies the motor center for the hand, arm, shoulder, and throat. In all right-handed individuals this nerve center is on the lefthand side, from which the right hand is controlled. In left-handed persons, the nerve center is on the right side. Originally the cells that later become the center of speech, controlling both the spoken word and the understanding of words when heard, were the motor area for the right hand and throat. This development that goes on in every child shows the causal connection between the right hand, work,

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and the higher faculties of our mind. The Latins, who named all feeling 'emotion,' or the thing that moves out through the muscles, guessed the truths of muscle and mind." [2]

This same principle is stated by G. E. Partridge, Ph.D., as follows:

Muscle Training is Mental and Moral Training.—"Two principles must be clearly appreciated in estimating the function of a motor education. The first is that muscle training is not only for the purpose of increasing health and physical strength, but it is quite as much mental and moral discipline. Muscles are the organs by which we perfect habits, and by which we express ourselves in every way. Therefore motor training is quite as much a part of mental education as is any other discipline, and it must not be regarded as merely physical in effect." [3]

The Hand as an Indication of Brain.—If, now, we turn from a consideration of the hand as an adjunct of the brain in building civilization, and as a primary and most important sense organ, to a consideration of the hand as an expression and indication of the qualities and capacities of the brain and mind behind it, we find ourselves confronted with an incredible mass of material, ancient and modern, scientific and unscientific, fact and fancy, speculation and observation.

From the earliest time men have regarded the human hand with a kind of superstitious veneration. There are no written records of sufficient antiquity to give us the first effort on the part of man

[2] "*The Business Philosopher*," February, 1913, pp. 85–88.

[3] "Genetic Philosophy of Education," An Epitome of the Published Educational Writings of President G. Stanley Hall of Clark University, page 126.

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to read the indications of his own hand. Aristotle, who lived and wrote 350 years B. C., devotes several pages in one of his works to palmistry. An examination of this work shows that the palmistry he taught was no new thing but had been developed by many observers over a period of many years.

That the human hand, expressing the finest shades of emotion, thought, volition, and intellectual activity from the earliest days of childhood, should develop a marvelous individuality, so that no two hands are exactly alike, is only natural. Much of man's knowledge flows into his mind through his hand. Nearly all of his mental activity flows outward to the world through his hands. The hands, therefore, must be molded, engraved, and colored in accordance with these streams of thought, feeling and will.

It was this marked individuality of the hand that caught the attention of thinking men. It was as the result of their crude and more or less speculative study of the hand that the accumulation of fact and superstition which we know as palmistry came into being.

The Disrepute of Palmistry.—For a time palmistry, which began innocently enough, fell into many kinds of disreputable association. It was mingled by charlatans and mountebanks with astrology, soothsaying, fortune telling, and other superstitious or fraudulent practices. With the development of a scientific spirit, however, during the last century, the study of the hand has made remarkable progress. Naturally enough, since a supply of the gullible seems never to run short, there is still a great

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deal of the old chicanery in connection with palmistry.

Sincere and Scientific Students of the Hand.—There are, however, and have been, a few sincere and earnest students of the hand who, throwing aside all mysterious and supernatural ideas and notions, have studied the color, structure, texture, consistency, flexibility, and other physical variables of the hand and, by repeated observations and verifications, have learned to decipher reliably their indications.

Some of these investigators have written for us the results of their studies. And, while most of them have yielded to the besetting temptation of nearly all specialists to go to extremes, to claim too much, and to theorize without sufficient basis of demonstrated fact, there is much of value in their works.

One of the best of these writers is Dr. William G. Benham, whose great work, with its hundreds of beautiful illustrations from life, "The Laws of Scientific Hand Reading," has been of great assistance to me in the study of the hand and in the preparation of this lesson. It will repay study.

Dr. Benham and other authors include in their books a multitude of statements, generalities and classifications which I have not had opportunity to verify. I cannot, therefore, vouch for their reliability. Neither am I in a position to repudiate them. Much that they state, however, I have verified in my own observation, and this I am passing on to you here.

Physical Variables of the Hand.—The fundamental physical variables of color, size, structure,

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texture, consistency, flexibility, expression, and condition are a most excellent classification under which to begin a study of the indications of the hand. In addition to these, there is much to be learned from a study of the nails, the fingers and the thumbs.

COLOR

The human hand is, like all the rest of the human body, either blond or brunet and, as a part of the body, aids in determining where the individual belongs on the scale of pigmentation. This, however, is the least important of the considerations of color in the hand.

Hands are white, pink, red, yellow, and blue, or purple. These different colors of the hand, best observed in the palm, are due not to pigment in the skin or lack of it, but to the quantity and quality of the blood stream flowing through the hand.

White Hands.—When the blood is thin and poor, or when the circulation is sluggish, or when the blood is deficient in quantity, the fine capillaries in the skin of the hand do not receive sufficient supply of blood. This deficiency causes a dead white pallor of the hand.

Naturally, if there is pigment in the skin, the backs of the hands will not show dead white but yellow or brown. Examination for color should, therefore, be made in the palm of the hand, where the skin is unpigmented.

This dead white hand is seen in the case of those who are suffering from anæmia, under-nourishment, tuberculosis, heart weakness, lowered vitality. It has a characteristic corpse-like appearance which is

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readily and easily distinguished from the healthy whiteness of a fine textured, well-cared-for hand, such as the hand of a lady.

White hands are nearly always cold and clammy, thus presenting another indication of a deficiency in circulation and heart action.

Just as the white hand is cold, so is the nature of its possessor. He lacks ardor, warmth and life. Because his nutrition, circulation and vitality are low, he is deficient in genial qualities. He does not glow with enthusiasm, nor does he radiate good cheer and happiness.

Naturally, the individual who lacks enthusiasm and ardor lacks force of character and, lacking also in personal attractiveness, is inclined to be meditative, inactive, exclusive, and selfish.

People with white hands are frequently intelligent and clever, and their written works are of a high quality, but throughout them all there is the same chill of frost showing itself in cynicism and lack of passion.

The cold white hand, when associated with a large development of the crown section of the head, hard consistency, a large convex nose, firm thin lips, and strong chin and jaw, shows the cold-blooded tyrant.

The cold white hand is the typical hand of the ascetic, excessively religious inquisitor and persecutor.

Pink Hands.—The normal color of the hand of an individual of the white race is pink. When the blood is in good condition, when the heart is strong and performs its functions naturally and normally, the capillaries of the hand are filled with rich, red

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blood which glows through the epidermis and gives the hand its pink color.

The individual with the pink hand has life, energy, warmth, enthusiasm, affection, cheerfulness, happiness.

The pink hand indicates normal sympathies, affection, and love. All these qualities make the individual attractive, so he is social, sparkling, vivacious, generous and kind.

It is indeed a glorious truth that the majority of people have the normal pink hand. This is one of the things that makes life worth living, that makes the world beautiful.

Red Hands.—When the blood is over-abundant in quantity, when it is hot with ardor, when it is forced through the arteries, capillaries and veins by an excessively energetic and vigorous heart, then the capillaries in the skin of the hand are dilated and the palms of the hand show red. This is especially noticeable in the lines in the palms and fingers, an intense blood red showing through the skin.

Naturally this is an indication of an intense, ardent nature, the nature of an extremist or radical. These are the flaming, excessively vigorous, strenuous, impetuous and often violent people. All that they do is done in a whirlwind of eagerness and excessive energy. These are the people who find self-control of so great difficulty as to be almost impossible. They eat, drink, love, fight, trade, worship, play, commit crime, fall ill, become insane, and do everything else with the same unrestrained ardor and intensity.

Because the brain is clogged with too much, too hot and too rich blood, the mental powers of the

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Figure 186B.—Motive Hand.

Illustration by courtesy of G. P. Putnam's Sons, from Dr. William G. Benham's "Laws of Scientific Hand Reading."

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red-handed person lack the keenness, the quickness, the fine discrimination of those with pink hands.

Naturally an individual who goes to extremes and finds self-control difficult, as does the red-handed person, is liable to overdo. He eats too much. He expends his energy too rapidly. He loves too violently. He gives his flaming anger too free a rein. He is liable to apoplexy and vertigo and all of the other ailments which result from excess. With balancing qualities lacking, he is liable to crime, especially murder, assault, and other crimes of violence.

Yellow Hands.—One of the functions of the liver is to take out of the blood certain waste materials and excrete them as bile. One of these wastes is composed of broken-down red blood corpuscles, which contain a brownish-yellow pigment. When the bile passages are obstructed, thus damming back the bile, or when the liver fails, for any reason, to take these wastes out of the blood, the result is a poisoned blood stream. This uneliminated waste irritates and disturbs the brain and all other vital organs.

The brownish-yellow pigment thus left in the blood is deposited in the hands, under the nails, and, indeed, in the entire skin, coloring them yellow; so that the yellow color of the hand is an indication of derangement of the liver.

Bile poisons in the blood weaken the heart, thus adding paleness to yellowness of the hands, and all of the cold, white handed qualities to the bilious qualities.

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Figure 186C.—Vital Hand.

Illustration by courtesy of G. P. Putnam's Sons, from Dr. William G. Benham's "Laws of Scientific Hand Reading."

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Bile poisons disturb and depress the brain and other vital organs. The senses, all physical sensations and reactions, and hence all thought and feeling, are sick with poison. The unfortunate sufferer succumbs to melancholy, pessimism, worry, and in short "the blues." The individual with yellow hands, therefore, looks on the dark side, is oftentimes immersed in deepest gloom, and in all of his emotional reactions manifests his sickly, poisoned, distorted point of view. These feelings cause him to suffer from discouragement, despondency, to avoid the society of others, and, because of sick and irritated nerves, to be cross, sullen, and "grouchy."

Naturally the less yellow tinge there is in the hand, the less pronounced are these disturbances; the deeper the yellow or the paler and colder the hand with the yellow tinge, the more pronounced.

Blue Hands.—When the blood stream is sufficient in quantity but is slow and sluggish in circulation, the capillaries of the hand become congested, the blood is therefore poorly aerated or oxygenated, and as a result turns dark and shows blue or purple in the hands and nails.

This means that the heart's circulation is weak or there is valvular trouble of the heart, so that the blood does not move rapidly enough.

Oftentimes this derangement of the heart action is temporary and, naturally, has no permanent effect upon the character and aptitudes of the individual. In other cases it is chronic and indicates a serious condition of the heart, with corresponding mental and psychical disturbances, especially that of apprehension, which is characteristic of heart trouble.

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Figure 186D.—Modified form of elementary hand.

Figure 186E.
Square Hand.

Illustration by courtesy of G. P. Putnam's Sons, from Dr. William G Benham's "Laws of Scientific Hand Reading"

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SIZE

The size of the hand is principally important as an indication of the type of the individual. You have already learned that the small hand is distinctively the hand of the mental type; the large hand that of the motive or vital.

The size of the hand is also considered in determining the texture of the individual, although the formation of the hand and the texture of the skin are far more important in this connection.

STRUCTURE

In structure the hand indicates many important characteristics:

Mental Hand.—First, there is the mental hand which, like the mental body, is slender, delicate, free from superfluous flesh, and fine in texture.

Motive Hand.—The motive hand is square, inclined to be large, with strong bones and muscles, elastic or hard in consistency, and in its every line indicating its love for and skill in activity.

Vital Hand.—The tendency of the vital type to take on flesh is always indicated in the hand. The vital hand is thick, well padded with flesh, and especially inclines to fullness in the palms and the third joints of the fingers.

Another most significant division of the hand according to structure is into elementary, square, spatulate, conical, philosophical, and psychic. This classification is somewhat arbitrary, and I cannot give reasons why hands of these kinds indicate the characteristics I assign to them. Science has not

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Figure 186F.—Spatulate tip to thumb.

Illustration by courtesy of G. P. Putnam's Sons, from Dr. William G. Benham's "Laws of Scientific Hand Reading."

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yet fully determined them. But thousands of careful observations have established the facts. *This applies to all statements in this lesson not otherwise specifically modified.*

Elementary Hand.—The elementary type is the hand of the primitive, the savage, and the undeveloped mentally. It is poorly formed, often misshapen, listless, dull, coarse, and stupid looking. It usually accompanies coarse, loose features, an awkward, lumbering gait and heavy looking eyes. Once seen this type is easily recognized, but is one that the average student will seldom meet unless circumstances throw him into contact with people of low intelligence.

Square Hand.—The square hand is the hand of industry and practicality. It is often met among efficient workers, especially those skilled in mechanics. The fingers are square at the tips, incline to be of nearly equal length, and the palm is broad and square from wrist to fingers.

Square-handed people seldom care for theories that are incapable of material demonstration. The value of this knowledge is obvious. It is usually time wasted theorizing or speculating with a square-handed man. What he wants to know is, "will it work?"

Spatulate Hand.—The spatulate hand is the square hand extremely developed. The fingers are paddle shaped, being larger at the ends and tapering toward the palm. The whole hand tends to be wider at the finger tips than at the juncture of the fingers with the palm and wider at the top of the palm than at the base. The extreme is seldom met, but not infrequently one finds one or more fingers

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Figure 186G.—Conical Hand.

Illustration by courtesy of G. P. Putnam's Sons, from Dr. William G. Benham's "Laws of Scientific Hand Reading."

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of this type. The spatulate hand is the hand of genius, brilliancy, and excessive activity. Explorers, globe-trotters and inventors not infrequently have a modification of the spatulate hand.

Conical Hand.—The conical hand — or a modification of it—is most frequently seen. It is the hand of culture, refinement and artistic appreciation, combined with a fair degree of practicality and common sense. The hand is cone shaped or triangular, the broad part being at the base of the palm and tapering gradually to the ends of the fingers.

Philosophical Hand.—The philosophical hand is long, lank, lean and large. The joints are knotty and the whole hand often resembles a gnarled old tree. It is common to philosophers and savants, and therefore seldom found.

Psychic Hand.—The psychic hand is also an uncommon type. Just as the spatulate hand is an extreme development of the square type, the psychic is an extreme development of the conical hand. The hand is small, thin, delicately formed, and tapers to a narrow point. The fingers are long, smooth-jointed, delicate and pointed, and the skin texture is very fine, so that the tendons and blood vessels are easily traceable underneath it. This type of hand does not like physical labor and avoids it whenever possible. It is, however, the most discerning of all the types and is found occasionally—usually among actors, artists and poets.

TEXTURE

In texture hands are fine, medium and coarse. Their texture is shown not only by the texture of

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Figure 186H.—Modified form of philosophical hand.

Illustration by courtesy of G. P. Putnam's Sons, from Dr. William G. Benham's "Laws of Scientific Hand Reading."

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the skin but also by the thinness or thickness, pliability or stiffness of the nails, and by the general formation of the hand itself.

The fine textured hand is slender or, if not slender, at least delicately formed; while the coarse textured hand is thick, rough, and crude in formation.

The indications of texture in the hand are the same as the indications of texture pointed out to you in Lesson Five.

Fine Texture.—The fine textured hand loves beauty, loves the feeling of fine materials, loves to do fine, skillful, light, artistic, and beautiful work. The fine textured hand shrinks from coarseness and grime; finds hard manual labor distasteful; resents being compelled to handle coarse, heavy, inelegant and unlovely materials and tools.

Medium Texture.—The medium textured hand is fond of beauty but does not love it so passionately as the fine textured. Neither is it so sensitive to crudity and ugliness. It does its work well and skillfully, handling materials and tools of medium fineness.

Coarse Texture.—The coarse textured hand is strong and vigorous, is capable of hardship and hard work. It is not averse to disagreeable, dirty work, but handles coarse, grimy, heavy, large tools, machinery and materials with strength and energy. The individual with coarse textured hand naturally lacks the refinement, the sensitiveness of the fine textured person.

As you have already learned in Lesson Five, the consistency and flexibility of any individual are best observed in his hands. In that lesson you have full directions for observing these two variables and for

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Figure 186I.—Psychic Hand.

Illustration by courtesy of G. P. Putnam's Sons, from Dr William G. Benham's "Laws of Scientific Hand Reading."

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interpreting their indications. It is not necessary that these should be repeated here.

EXPRESSION

You have studied hands in their relation to expression in Lesson Eleven, but the hands are so wonderfully expressive that it would be impossible to exhaust the subject.

Secretiveness.—Perhaps in no way are the hands so expressive as in a desire for concealment. The individual who is naturally secretive, or who for any reason has ideas or thoughts he wishes to hide, closes his fingers over the palm of his hand, keeps the palm of his hand toward his body, or even hides his hands in his pockets or the folds of his clothing. The more pronounced this secretive expression of the hands, the more pronounced the secretive characteristics of the individual. (See Figure 187.)

The man who carries his hands naturally at his sides, neither wide open nor fully closed, but partly closed (see Figure 188), is neither excessively secretive and deceptive nor exceedingly open-mouthed. He keeps his own counsel. He does not confide in everyone. He is therefore self-contained, prudent and trustworthy, one who merits confidence.

Elasticity and Energy.—The elastic hand which, as you have learned, is the hand full of energy, life, spring, vigor, may be easily distinguished from the soft or flabby hand and from the hard hand by its expression as it hangs naturally at the owner's side. In order to distinguish it, however, you must observe by the sense of touch many such hands and then notice how they are carried naturally.

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Figure 187.—Secretive carriage of hands.

Figure 188.—Self-contained, trustworthy carriage of hands.

Illustration by courtesy of G. P. Putnam's Sons, from Dr. William G. Benham's "Laws of Scientific Hand Reading."

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Limpness and Indecision.—Some hands seem to dangle limply at the sides, the fingers nearly open, and the whole hand having a certain lifeless expression. The individual whose hands are carried in this manner suffers from indecision, lack of determination and purpose, imprudence, mental laziness, soft and easy impressionability. The individual who carries his hands in this manner cannot keep his own counsel, is easily influenced, a spendthrift, and in general a weak, purposeless, flabby character.

Determination.—The hand which is carried tightly clenched indicates either a temporary or a habitual spirit of determination. Usually, if the determination is of a temporary nature and the individual is therefore somewhat excited, the fists are more tightly clenched than in the case of those who have merely a determined, firm character.

Grace.—Many people carry their hands, arms and fingers in positions showing graceful curves, as in Figure 189. This indicates an artistic, beauty-loving nature.

Affectation.—The man or woman who carries his or her fore-arms horizontally and the hands drooping from the wrists, the fingers held loosely or listlessly, playing with a pair of eye-glasses or some other trinket, is hyper-sensitive, affected, and effeminate.

Uncertainty.—Uncertainty is expressed in hands which can find no resting place but are moved about, first in the pockets, then at the sides, then on the chest, then behind. These hands show emotions which lack control and direction.

Suspicion.—Hands which are extended as if groping and feeling the way are the hands of suspicion.

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Figure 188A.—Limpness and indecision.

Figure 188B.—Determination.

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Nervousness.—Hands which fumble at buttons and watch-charms, twiddle the fingers, beat tattoos on table and chair-arms, are the hands of those suffering from nervous excitement.

Calmness.—When the hands are clasped easily in front of the individual, the palm of one turned up, the palm of the other resting easily upon it, there is calmness, placidity, evenness of temper, and an unruffled exterior. The mind of such a person works slowly and with dignity and any attempt to hurry him will be unsuccessful.

Pugnacity.—Some men carry their fists tightly clenched and their elbows bent in a belligerent, pugnacious fashion. This is characteristic of the bruiser and fighter, who requires firm, courageous handling.

Hypocrisy.—Beware of the person who rubs his hands together, as if washing them, in a slippery, oily fashion. This is the adroit, hypocritical, untruthful, insincere individual. He is suave, clever, often obsequious and smiling, but utterly untrustworthy.

Dignity.—You will see people carrying their right hand as in Figure 190, with the elbow forming a right angle, the hand held palm upward in front of the stomach. These people think well of themselves and miss no tiny scrap of appreciation of their own importance. These people are haughty and dignified, resent familiarity and are exceedingly choice of their own opinions and estimates.

Avarice.—I have already referred to the grasping, clenched fingers of the individual whose passion it is to acquire either money or knowledge. These same fingers may also clench tightly that which they

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Figure 189.—Gracefulness.

Figure 189A.—Affectation.

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grasp, in which case you have the "close fisted," penurious person, vulgarly known as a "tight wad."

CONDITION

In condition the hands reflect faithfully the character of the person, as indicated by the condition of other parts of the body and of the clothing. Some hands always look clean, even when they have dirty work to do. Other hands never look clean, even though they do nothing. No amount of manicuring, skin bleaching, and beauty shop treatment will keep in a neat and cleanly condition the hands of an individual who is naturally unclean in mind and heart.

The hand of a truly refined, high-spirited, clean-souled individual always has a clean, well-groomed appearance. The hand of a slattern or a slouch always has a slovenly appearance, even when the most frantic attempts are made to give it a veneer of refinement.

THE FINGERS

What the eyes, nose, mouth, chin and ears are to the face the fingers and thumb are to the hand. They are its features. Without these nimble and agile features the hand of man would be no more useful to him than is the paw to an animal.

Sensitiveness of Fingers.—If the hand is the primary sense organ, the fingers with their sensitive tips are the means by which it gathers its information. So sensitive are the tips of the fingers that they can detect unevenness, upon the surfaces of objects, so small as to be absolutely invisible even when a magnifying glass is used. Differences of one-

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Figure 189B.—Uncertainty.

Figure 189C.—Suspicion.

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thousandth of an inch can be detected in fitting metal surfaces.

Perhaps there is no better illustration of the wonderful power of the fingers as sense organs than in the case of Helen Keller, who became blind and deaf when she was a baby. Through her fingers she has learned not only to talk but to enjoy music, distinguish color, recognize her friends, and even appreciate the beauties of flowers, trees and scenery. To her, her fingers are both eyes and ears.

Skill of Fingers.—The fingers also are the means by which the most delicate operations in painting, sculpture, music, mechanics, surgery, the carving of wood, stone, ivory and metals, the inlaying of precious stones, and a thousand and one other wonderfully skillful and artistic things are performed.

While in China I saw boys take brilliantly colored bits from feathers, butterfly wings and the backs of beetles and inlay them in silver with such skill that they reproduced the appearance of the natural wings. So delicate was this operation and so tiny the bits of color they handled that the eyes of the operators utterly gave out after a year or two of the work. And yet their fingers performed it perfectly.

The fingers, therefore, are worthy of the deepest and most careful study, and will repay the closest and most frequently repeated observation and verification.

Those who have made a specialty of hands carry their study of the fingers to a considerable extreme, investing each finger with a certain significance and a whole train of qualities, dividing each finger into its three phalanges and two joints, and classifying many

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Figure 189D.—Nervousness.

Figure 189E.—Calmness.

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different qualities under the heads of these twenty-five divisions.

There is so great a mass of such material that it is impracticable for ordinary use. Such refinements of indications are interesting and may be reliable, but one would have to specialize for years upon the hand and fingers before they could all be scientifically verified. To apply the principles involved would require such nicety and discrimination in observation and such care in forming judgments and making combinations that no one but a specialist could use them.

Therefore in your study of the fingers you will do well if you become thoroughly conversant with a few fundamental principles and practice their observation and verification until you can apply them accurately and reliably.

In general, the fingers may be long, medium, or short, smooth or knotty, held closely together or naturally spreading widely apart.

Long Fingers.—Long fingers usually accompany a mind which concerns itself with details. The long-fingered person does not consider ideas or material objects as a whole but separates them into their component parts and considers each detail by itself. He is particular and oftentimes fussy, especially about small things.

Naturally, the individual who is chiefly interested in details allows the larger thoughts, ideas and opportunities to escape him.

Naturally enough, too, the individual whose entire attention is given to little things is easily offended. Little apparent slights, passed over with-

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Figure 189F.—Pugnacity.

Figure 189G.—Hypocrisy.

Illustration by courtesy of G. P. Putnam's Sons, from Dr. William G. Benham's "Laws of Scientific Hand Reading."

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out consideration by other people, are construed by him into insults.

These people are neat in dress, exceedingly sensitive, easily wounded, and naturally cherish resentment and animosities.

The long-fingered have good memories for little things, are reliable when given details to handle, are almost infallible as accountants, and are usually careful and dependable in the smallest detail of their work.

Since they take so much time over details, they are also slow. They are naturally plodders and, because they are slow, they must be patient.

When you talk with a long fingered person you must be patient yourself, because they go deeply into details in their narrations and describe every tiny item with tiresome accuracy.

When they make excursions into literature they are exact and didactic in style, giving their work the stamp of painstaking carefulness. Sometimes they write books of immense volume, in which no little thing is overlooked, but if they write for the newspapers or magazines their productions are liable to suffer greatly from the editorial "blue pencil."

Long-fingered people, being naturally boresome and tedious and with too great sensitiveness and suspicion, are not great successes socially. They therefore do not love to mingle with others but acquire habits of selfishness.

In keeping with these qualities, they are often cold-blooded and lack sympathy. They also lack courage and generosity. Their inclination to look after little things makes them look altogether too closely after the pennies.

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Figure 190.—Dignity.

Figure 190A.—Coarseness and stupidity.

Illustration by courtesy of G. P. Putnam's Sons, from Dr. William G. Benham's "Laws of Scientific Hand Reading."

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Because they cherish animosities and resentments, and because they lack courage, long-fingered people are often hypocritical, pretending to be friendly when they are not.

Long fingers are characteristic of the Chinese and Japanese races. Their wonderful skill in fine needle work, inlaying, carving, and all other kinds of handicraft is characteristic of long fingers. Chinese are also dependable, mask their emotions under an inscrutable face, cherish their resentments, and are both sensitive and suspicious.

If you are seeking for an accountant, a detail man, a seamstress, a watchmaker, an engraver, a compositor, or a maker of anything that is fine or delicate and must be fitted together from many pieces accurately and adjusted perfectly, by all means choose a long-fingered person.

Long fingers are those which are long in proportion to the length of the palm. They may be either slender or thick. They may be either square or tapering.

In order to determine whether or not fingers are long, have them close down as far as possible over the palm, toward the wrist. Short fingers will not reach to the base of the palm. Medium fingers reach just about to the base of the palm, while long fingers extend over to the wrist.

When the palm as well as the fingers is long, the individual is exceedingly slow. He walks slowly, he talks slowly, his mind acts slowly, and all of his movements are slow and dignified, with nothing of rush or dash about them.

Long, thick fingers are not as extreme in their indications as long, thin fingers, having more of the

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Figure 190B.—Caution.

Figure 191.
Long fingers.

Illustration by courtesy of G. P. Putnam's Sons, from Dr. William G. Benham's "Laws of Scientific Hand Reading."

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qualities of short fingers. They indicate especially moderation in the undesirable and disagreeable qualities of long fingers.

Short Fingers.—The qualities which accompany short fingers are the exact opposite of those which accompany long fingers. Short-fingered persons are impulsive. They are impatient of detail. They prefer to consider things as a whole rather than in part. They miss the little things and devote their attention entirely to the larger things and the generalities.

Short-fingered people think quickly and act quickly. They are intuitive, inclined to jump to conclusions, and do not stop for lengthy analyses. They are interested in the kernel of the nut, the main point of the proposition, the results, and not what seems to them to be the irrelevant details. They are therefore somewhat undependable in exacting work.

Short-fingered people conceive the larger ideas, the general policies, and leave the details to long fingered people.

Since they are impulsive and jump to conclusions, short-fingered people are often hasty and mistaken in their action, occasioning themselves regret and loss by their impetuosity.

It is medium-fingered and short-fingered people who plan the big things, who build the great buildings, who lead the big armies, who control the large affairs.

In keeping with other qualities, short-fingered people are generous, not always careful of appearance, neglectful of detail, and not particularly sensitive to slights and other such trifles. They are so eager to grasp the large opportunities that they have

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Figure 191A.—Short fingers.

Illustration by courtesy of G. P. Putnam's Sons, from Dr. William G. Benham's "Laws of Scientific Hand Reading."

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little time for suspicions; hence they are as a rule cheerful and happy.

In conversation and writing they come quickly to the point. Their sentences are short, as are their paragraphs, and their productions have at least one merit, namely, brevity.

Short fingers, since they indicate a large mental grasp, naturally also indicate an absence of pettiness and meanness or narrowness of view.

The faults of such people are rather impulsiveness, hasty judgment, impatience, neglect of detail, and a liability to error through their unwillingness to take the time and trouble for deliberate and careful thought.

Medium Fingers.—Medium length fingers indicate much of the grasp of large ideas accompanying short fingers. But they mean less careless impulsiveness, less erratic impetuosity, and a better grasp of details. People with medium fingers are the best executives and do the most consistent planning and directing.

Smooth Fingers.—When the sides of the fingers are straight and the joints small, the fingers are called smooth. This is in contradistinction to knotty fingers, which mean fingers with large knotty joints.

Smooth fingers are an indication of quick thought, artistic taste, and a tendency to be guided by the emotions rather than by reason.

People with these qualities do not stop to analyze what is presented to them, but rely upon their impressions. Such people have inspirations, intuitions, premonitions and other unreasoning but frequently accurate means for reaching conclusions.

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Figure 192.—Smooth fingers.

Illustration by courtesy of G. P. Putnam's Sons, from Dr William G. Benham's "Laws of Scientific Hand Reading"

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I have said that smooth fingers are an indication of artistic taste. People with smooth fingers, however, are very infrequently producers of the beautiful. They are not sufficiently analytical and patient. They have not sufficient ability to plod and labor long and arduously to produce any great masterpiece of art.

Because they do not think, reason and analyze, these people have a way of taking their conclusions from others.

The Latin races are very largely smooth-fingered people. Their impulsiveness, their ardor, their keen intuitions, their love of beauty and show, their love of pomp and ritual in religion, their inclination to emotionalism, are all characteristic.

Because of their responsiveness to inspiration, people who have the qualities indicated by smooth fingers win great successes as actors and actresses. Nearly all those who are successful on the stage have smooth fingers.

For the same reason, those who produce music which inspires and uplifts and reaches the heart are smooth-fingered.

In lines of business which require enthusiasm, quick decisions, and brilliant exploits the smooth-fingered are often remarkably successful. In fact, in any profession or line of work where quickness of thought, impulse and spontaneity are needed or can be used, smooth-fingered men and women may win success.

Knotty Fingers.—Knotty joints in the fingers naturally appear in people of mature years. You seldom find a young person whose fingers are not smooth, and you seldom find a young person who is

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Figure 193.—Knotty fingers.

Illustration by courtesy of G. P. Putnam's Sons, from Dr William G. Benham's "Laws of Scientific Hand Reading."

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not emotional, quick, lively, impressionable, impulsive, and unwilling to think, reason and analyze.

This knotty finger, which means a finger with enlarged joints, therefore indicates the maturer qualities of mind, and especially reason, judgment, and a habit of analyzing all things.

Knotty fingers indicate a disposition to research, investigation, reflection. People who have these qualities are not carried away by enthusiasm, they are not impulsive, but before forming conclusions or taking action place everything under the microscope of their analytical thought. They are ruled, therefore, by reason and judgment rather than by sentiment. They do not act upon impulse but take time to think everything over. They must reflect upon and fully reason out everything that is presented to them.

People with the qualities indicated by knotty fingers are studious, philosophical, scholarly. They are scientists and historians. In religion they are frequently agnostics. They are slow to arrive at conclusions, patient, and systematic. They are the governors upon the engine of progress and prevent its running too fast or flying to pieces.

Because people with knotty fingers think and reason and study, they are always sober and careful, but they are by no means always renowned philosophers and scientists. They may be day laborers. But whatever their sphere of life, whatever their line of work, they apply these same qualities of careful thought and judgment rather than impulse and inspiration.

In observing fingers for knots, be sure that the knots are really pronounced so that they can be

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Figure 194.—Conic finger tips.

Illustration by courtesy of G P Putnam's Sons, from Dr. William G Benham's "Laws of Scientific Hand Reading."

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readily discerned at first glance. Have a care, also, against confusing normally knotty fingers with those which have joints pathologically enlarged by rheumatism and other ailments. These are easily distinguished once you have carefully observed both kinds. As a general rule, rheumatism not only enlarges the joints but warps them, drawing the hands and fingers out of shape.

FINGER TIPS

A great deal may be learned from a study of the tips of the fingers. These are classified as the spatulate, the square, the conic, and the pointed. These are indicative of qualities which grade naturally from the spatulate through the square and the conic to the pointed.

Spatulate Tips.—Spatulate finger tips, like those shown in Figure 186 F, are so called because of their resemblance to a druggist's spatula.

The principle underlying the shape of finger tips is this: The more pointed the tip, the more idealistic the individual; the broader the tip, the more practical and common sense the individual.

Therefore the spatulate tip, being the broadest, accompanies a nature which is exceedingly practical in all things. His chief interest is in that which is real and, because he is practical, his desire is for exercise and movement. He is intensely active, constantly on the go, full of enthusiasm and energy.

He reads books that are filled with achievement and life. His amusements are outdoor sports. In pictures he looks for those portraying motion and action, such as battles and hunting scenes. He is a

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Figure 195.—Monkey's Paw.

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good soldier. He is fond of horses, dogs and other animals.

In love he is ardent, but constant and true. His practical nature allows of little vacillation. He is real and earnest.

His intensely active and energetic nature shows originality. He loves freedom and liberty too much to abide by well-ordered systems and established rules; so he thinks out new ways, invents new methods and new machines, but always with a practical end in view.

This same tendency causes him to be independent, to care comparatively little for what people say.

He is a soldier, artist, aviator, inventor, discoverer, pioneer, salesman, business builder.

Square Tips.—When the tip of the finger is square, it shows only moderation of the intensely practical and active nature indicated by the spatulate tip.

People with square finger tips, however, demand regularity, order, system, and arrangement. They are punctual and even punctilious. They are strict observers of rules and regulations, and therefore conservative.

The square-tipped finger is an indication of skill, exactitude, accuracy. The square tip is therefore an indication of usefulness and practical ability in all walks of life.

The square-tipped finger is distinctly square at the end of the finger as shown in Figure 186 E. There is no disposition of the tip to taper, ever so little, to the point.

Conic Tips.—A finger is said to have a conic tip when the first joint is a distinct cone. (See Figure

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Figure 196.—Low-set, large thumb.

Illustration by courtesy of G. P Putnam's Sons, from Dr William G Benham's "Laws of Scientific Hand Reading."

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194.) It may be almost square or it may be almost pointed. The more nearly pointed it is, the more extreme are the tendencies indicated by the conic tip.

People with conic finger tips are artistic, impulsive, quick, and intuitive. That which is beautiful and harmonious appeals to them strongly, and they are therefore impressionable. Owing to this point of view, regularity, order and method are burdensome to them. Life to them is not so much practical, dutiful and laborious as beautiful, pleasant and enjoyable.

The conic-tipped finger usually accompanies talent and quickness of mind, and people with these qualities depend upon their intuitions rather than upon their analysis and reason.

People with conic tips are inclined to be sentimental and idealistic. Their homes express beauty and harmony rather than order and system. In all things that which appeals to their artistic sensibilities, to their sentiments and to their imaginations, is preferred to the practical, the real and the commonplace values of life.

Pointed Tips.—When the tips of the fingers are pointed, as shown in Figure 186 I, all of the characteristics indicated by conic tips are exaggerated.

People with pointed finger tips live in the realms of fancy and speculation rather than in the material world. The regular and orderly operations of business are not for them; for they are highly inspirational, extremely idealistic, visionary, dreamy.

Since their ideals are so high and their demand for what is fine and beautiful is so insistent, they are frequently unhappy, as they do not have the natural

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Figure 197.—Broad thumb.

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talent for money making which will enable them to satisfy these expensive tastes.

It is the people with pointed fingers to whom life is not real but poetic. They are those who are withdrawn from the world and live in the realm of poetry and spirit, fancy and imagination, which is so far above the ordinary mind that they nearly always feel themselves unappreciated.

Such people oftentimes are far in advance of their day and generation, and come into their own years after their unhappy death. The more pointed the fingers, the greater tendency in these directions.

THE THUMB

That you may understand thoroughly the importance of the thumb as an index of human character, consider for a moment the evolution of the hand.

Evolution of the Hand.—The first evidence of a hand, perhaps, is the little projection from the side of the one-celled organism that reaches out toward a bit of vegetation floating in the water close by.

From this we come up through tendrils and tentacles and fins, wings, claws, paws, and other crude and clumsy appendages, to the paw of the monkey which stands next to the hand of man.

The paw of the monkey, as shown in Figure 195, has five fingers arranged side by side. One of these fingers is shorter than the others, is small and comparatively weak. It is so placed that it cannot easily and readily make apposition with the other fingers. This is the prototype of the human thumb.

Now, examine your own hand. On it you find four fingers and a thumb. The tip and front sur-

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Figure 198.—Cylindrical thumb, moderately square tip.

Illustration by courtesy of G P. Putnam's Sons, from Dr William G. Benham's "Laws of Scientific Hand Reading."

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face of your thumb can be brought readily into apposition with the tip and front surface of every one of your fingers. Furthermore, your thumb is long compared to a monkey's, is strong and vigorous compared to a monkey's, and is set far down toward your wrist compared to a monkey's.

Important Functions of the Thumb.—All of these characteristics, namely, power of apposition, length, strength, and position on the hand, make your thumb the useful member that it is. In fact, it is these qualities of your thumb that make your hand and every human hand the wonderful instrument in culture and civilization that distinguishes man from all the rest of creation.

It is the thumb, after all, which is the key or the fulcrum or the keystone for every distinctively human achievement.

We may, therefore, expect to learn that the thumb, in its size, shape, consistency, flexibility, position, and other characteristics, especially indicates the development of those traits which distinguish man from the brute.

The Thumb and the Will.—Man, as distinguished from other animals, is able to rule over himself, to rule others, to use reason and logic—in short, to have within him that peculiar quality which we call force or strength of character. It has been scientifically demonstrated by psychologists, educators and physiologists that the hand and its use has given man his wonderful development of brain and, with it, his force of character.

The size, shape, strength, position and other characteristics of the thumb, therefore, constitute a series of indications, not only of the skill and use-

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Figure 199.—Large thumb.

Illustration by courtesy of G. P. Putnam's Sons, from Dr. William G. Benham's "Laws of Scientific Hand Reading."

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fulness of the hand itself, but of the will-power, reason, judgment, common sense, refinement, culture, and other traits of its owner.

The Good Hand.—In this connection, it is important that every student, and especially those who expect to use the Science of Character Analysis in employment, should learn quickly and accurately to determine the hand with character and the hand without it, the practical, useful, capable, dependable hand and the hand which indicates laziness, irresponsibility, incapacity and incompetence.

The good hand, the desirable hand, is pink in color, either moderately conical or square or philosophical, with a large, well-formed, strong, low-set thumb, showing a wide reach between the tip of the thumb and the tip of the forefinger, as shown in Figure 186 E.

The Incompetent Hand.—The incompetent hand is white or yellow or red, or may be pink. It is of the elementary or the exceedingly conical type, with smooth fingers, conical or pointed tips, and a small, weak, short thumb, set high on the hand and lying too close to the index finger.

How the Thumb Responds to the Will.—Perhaps it is because the thumb is the base of action, the keystone of the hand which is the instrument of action, that it is particularly indicative of the strength of the will.

The thumb of the newborn child whose individuality and will-power have not yet begun to develop, is folded in the palm and covered with the fingers. Idiots, especially congenital idiots and imbeciles, have small, undeveloped thumbs, oftentimes carried in the palm of the hand.

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Figure 200.—High-set thumb, with conic tip.

Illustration by courtesy of G. P Putnam's Sons, from Dr. William G. Benham's Laws of Scientific Hand Reading."

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It is a well known fact that people who are mortally ill lose the power of their thumbs so that these members relax and fold into the palm. This happens to many at the approach of death.

Apoplexy, paralysis and other diseases which affect the will also cause this collapse of the thumb.

Large and Small Thumbs.—In general, the large, strong thumb indicates force of will, force of reason, force of character. The small, short, weak thumb indicates weakness of will, weakness of reason, and general weakness of character.

People with large, strong thumbs are vigorous, practical, sensible, and naturally rule and domineer over those with small, weak thumbs.

Individuals with large thumbs are ruled by reason, by intellect, and by will. Persons with small, weak thumbs are ruled by their impulses, their appetites, and their passions.

Individuals with large thumbs are interested in and successful with the material, practical, tangible things of life. Persons with small, weak thumbs are interested in and successful, if at all, with the romantic, sentimental, poetic affairs of life.

High-set and Low-set Thumbs.—When the thumb is high-set as well as small and lies close to the hand, as in Figure 186 D, there is a lack of intelligence and of all the higher qualities of character. This is the thumb that approaches nearest that of the monkey and indicates perhaps animal cunning, cleverness, and shrewdness, but little higher form of intelligence.

On the other hand, the low-set thumb, especially if large and well-formed, as in Figure 196, indicates all of the higher human qualities of judgment and

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Figure 201.—Spatulate tip of thumb.

Illustration by courtesy of G. P. Putnam's Sons, from Dr William G. Benham's "Laws of Scientific Hand Reading."

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reason, sympathy, kindliness, generosity, common-sense, determination.

The Crude Thumb.—The coarse, crude, shapeless lump of a thumb which usually accompanies the elementary hand (see Figure 186 D), indicates coarseness, crudity and brute force, especially brute force in will, which leads its owner to trample on the feelings and rights of others and to express in his ignorant determination all of the rude, uncultured, coarse, heavy qualities exemplified in his thumb.

The Flat Thumb.—The flat, thin thumb (see Figure 186 H), indicates nervous weakness or nervous irritability. It is as if the flesh had been worn away from the front of the thumb by nerve irritation and worry.

The Broad Thumb.—The flat thumb of nervousness, however, is not to be confused with the broad thumb shown in Figure 197. This thumb appears strong, is broad throughout its length, and indicates will-power and determination, backed up by the physical strength and endurance to make them go.

Such a thumb indicates a will so strong and determined that it may easily become obstinate and stubborn and push on to gain its ends regardless of consequences.

The Cylindrical Thumb.—The most desirable thumb is large, cylindrical in shape, with fine-textured skin and a general appearance of symmetry, refinement and shapeliness. Its tip is either square or conic. Its color is pink, and the texture of the nail is fine.

This thumb is an indication of force of character, strong will, good judgment, active reasoning powers, refinement, good taste, and tactfulness.

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Figure 202.—Paddle-shaped thumb.

Illustration by courtesy of G P. Putnam's Sons. from Dr Wil.am G Benham's "Laws of Scientific Hand Reading."

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The owner of this thumb is just as determined as the owner of the elementary thumb or of the square thumb, but he is more tactful and diplomatic and makes more intelligent use of the law of non-resistance in gaining his ends.

Thumb Tips.—More important in their indications than the tips of the fingers are the tips of the thumbs, although they have in general the same significance.

A thumb with a conic tip, as shown in Figure 200, is an indication of impressionability. In general, the conic tip is an indication of less ruggedness, determination and force, no matter upon what size and shape thumb it is found.

The square tip, as shown in Figure 198, is an indication of common sense, practical wisdom, and in general adds to the signification of good judgment, reasonableness and will-power.

A spatulate tip upon the thumb (see Figure 201) indicates an extreme of these qualities, leading to great activity, independence, originality, and more or less brilliancy.

Paddle-Shaped Thumb.—Occasionally you will observe a thumb like that shown in Figure 202. This is not the flat, nervous thumb, not being so thin; nor is it the ordinary broad thumb, being relatively broader. This has been called the paddle-shaped thumb.

This thumb shows an excess of determination, firmness, and, unless there are modifying characteristics, tyranny and obstinacy. Nor is this strength of will dependent upon physical strength and endurance. It is more often accompanied by a weak constitution, and therefore indicates mental will-

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Figure 203.—Clubbed thumb.

Illustration by courtesy of G. P. Putnam's Sons, from Dr. William G. Benham's "Laws of Scientifi Haud Reading."

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power which drives the individual through upon his nerve.

The Clubbed Thumb.—There are a few thumbs which are unusually large and heavy at the very end, with a short, thick, coarse-textured nail. Such a thumb is shown in Figure 203. This has been called the clubbed thumb, and indicates an excess of obstinacy, truculent temper, violence, and determination. These qualities may be held in check by others or by environment and education, but they are usually smoldering beneath the surface and are liable to break out on sufficient provocation.

The Supple and Flexible Thumb.—Thumbs also indicate much by their flexibility or lack of it. The supple and flexible thumb which bends back almost double at the first joint under pressure, is an indication of an extravagant, versatile, sentimental, generous character. People with these thumbs will express the characteristics indicated on planes and along lines shown by their texture, education, and other characteristics. In their brilliant versatility they often accomplish much, but they are too extravagant, too changeable, and too impractical to retain what they acquire or maintain what they achieve.

The stiff thumb is the thumb of common sense. The owner is sturdy, practical, unimaginative, somewhat inclined to be stingy, plodding, and unsentimental.

THE NAILS

The human nail, which is evolved from the claws and talons of ancestors of lower forms, is for several

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Figure 204.—Extremely short nails, indicating critical disposition

Illustration by courtesy of G P Putnam's Sons, from Dr. William G. Benham's "Laws of Scientific Hand Reading."

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reasons one of the most profitable subjects of study and observation for the character analyst.

The finger tips of man are very largely specialized as organs of the sense of touch. In addition they are delicate and marvelously skillful instruments which perform wonders of art and handicraft. For these reasons they are richly supplied with blood vessels and nerve ends.

The nails grow out of the skin and are specialized and modified skin cells. They are composed of horny fibers laid so closely side by side as to form a smooth shell, and in health are almost perfectly transparent.

Uses of the Nail.—Their use to man is two-fold: first, to protect the keenly sensitive ends of the fingers; second, to assist him in picking up and handling small objects.

To the character analyst, however, there is another way in which the nail is useful. Its transparency permits him to look through it upon the sensitive and highly specialized plexus of the blood vessels and nerves underneath.

The nail is therefore of great importance in verifying other observations, as well as in the story it tells in itself.

You will find it profitable to observe the nail for its texture, for its shape, and for its color.

TEXTURE OF THE NAILS

Since the nails grow from the skin and are in a sense a part of the skin, they would naturally be expected to partake of the texture of the skin. This the normal nail does, and it is an important aid to

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Figure 205.—Sensitive pads on finger tips.

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the character analyst in checking up the texture of an individual.

When therefore the nail is coarse in texture and the skin is fine, you are justified in looking further for an explanation, and if you are diligent in your search you should be able to find one. So far as my observation goes, a fine-textured nail never accompanies coarse-textured skin.

The texture of the nail may be injured by ill treatment, such as rough, coarse work which bruises the finger tips, especially at the root of the nail, and breaks and wounds the nails, or by the careless use of sharp instruments in manicuring.

On the other hand, the texture of the nail is frequently coarsened by a weakness or disturbance of the nerve ends which control the growth of the nail. In case of such weakness or disturbance, the nails become cloudy and lose their transparency. The fibers, instead of growing smoothly side by side, pile up one on another, giving the nail a fluted or corrugated appearance.

When this condition has continued for some time and has grown worse, the nails become brittle, the ends of them, instead of clinging to the quick underneath, are turned back, and the whole nail becomes warped and uneven in appearance.

This condition of the nails, arising from disturbances of the nerve endings of the fingers, is an indication of general nervous disability or disturbance of some kind—or possibly a severe, acute illness.

Occasionally the texture of the nail will be coarsened by cross ridges. These ridges indicate either injury to the root of the nail, usually by in-

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expert or careless manicuring, or recent illness, especially nervous trouble.

If the trouble has been very recent, the cross ridges will be found near the root of the nail. If it is several months past, the cross ridges will be found near the tip of the nail.

If the nail is fluted between the cross ridges and the tip and smooth between the cross ridges and the root, then the individual is convalescent. If, however, the nail is fluted between the cross ridges and root and smooth between the cross ridges and the tip, then the individual is still suffering from illness. The reason for these indications is obvious.

SHAPE OF THE NAILS

Narrow Nails.—In shape, narrow nails indicate physical delicacy. By this I do not mean active disease or predisposition to disease, but simply a delicate, frail constitution.

Broad Nails.—Broad nails indicate physical strength and endurance, and in general a strong, rugged, healthy constitution. By this I do not mean that an individual with broad nails may not become ill, either acutely or chronically, but that broad nails indicate natural, inherent physical strength and endurance.

Short Nails.—Short nails indicate a critical, pugnacious, argumentative nature. Moderately short nails indicate this tendency in moderation and modified by other characteristics of the individual. Exceedingly short nails, however, indicate an excess of this critical, truculent, quarrelsome, quick-tempered, characteristic. On such nails the cuticle sometimes

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clings so that it grows far down upon them and then breaks away in shreds or hang-nails, giving the fingers a rough, unkempt appearance.

The broad, rosy, square nail, curving longitudinally over the finger of fine texture, is the nail of the frank, open-hearted, broad-minded, generous, capable individual.

Small Nails.—The small, regular shaped nail, not particularly narrow nor particularly short, is the nail which accompanies the deficient chin, and indicates an inherent weakness of the heart.

The nail which bulges in the center and is curved over the end of the finger, the end of the finger showing somewhat larger than the phalanges—called the bulbous nail—is an indication of tubercular infection somewhere in the system.

COLOR OF THE NAILS

In color nails are white, yellow, blue, pink, and red.

The White Nail.—The white nail, like the white hand, is an indication of coldness, lack of affection, lack of sympathy, selfishness, and in general a lack of ardor and warmth due to a sluggish blood stream. This, however, must not be confused with the nail which is white because it is clouded until it has lost its transparency. Such a white nail, as you have learned, is an indication of nerve weakness or nerve disturbance.

The Yellow Nail.—The yellow nail indicates the same pessimism, melancholy, depression, and general sickness of mental attitude as indicated by the yellow hand.

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The Blue Nail.—The blue nail, when it is all blue, is an indication of a temporary disturbance of the heart's action, causing congestion. When, however, there is a deep purple cloud at the root of the nail, the indication is of some organic or serious functional disease or disturbance of the heart.

The Pink Nail.—The pink nail is the normal, healthy nail, indicating warmth of disposition and a normal functioning of the heart and other organs.

The Red Nail.—The red nail, like the red hand, is an indication of a tendency to excessive ardor and an inclination to violence.

Sensitive Pads.—At the tips of the fingers, inside, are found little rounded eminences. These are called sensitive pads. They contain specialized nerve-end organs of the sense of touch. These pads can be so trained as to observe accurately the minutest differences in size, distance, texture, structure, and shape. Blind people can read raised characters with their finger tips and weave beautiful patterns by the sense of feeling. Helen Keller can "hear" a conversation by placing her finger tips upon the lips of the speaker, and knows music by her sense of touch.

When these sensitive pads are full and round, elastic, and of fine texture, they accompany a keenly sensitive and responsive nature. When they are flat, sunken, hard, or coarse, they accompany a cold, unresponsive nature, capable of hard work and hardship.

As you continue your observations and studies of the hand you will find the subject not only profitable but intensely fascinating.

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THE FEET

Perhaps there is no one feature of the human body which is more eloquent of the character of the individual than his feet.

I have often examined well-dressed, fine appearing, educated, courteous and exceedingly suave and plausible individuals, who to the unpracticed eye seemed to be of fine, high, noble quality; yet a glance at their feet has revealed their inherent baseness.

Since it is practically impossible to observe the feet except when they are dressed in shoes, it will be necessary for you to confine your observations to that which is obvious under such conditions. You are therefore able to observe only the size and shape of the feet and the condition of the shoes.

Large Feet.—A large foot is an indication of the motive type of individual and belongs normally to this type. When found with any other type of structure it is an indication of an unbalanced condition somewhere. Even in the motive type of individual the foot, while large, should not be excessively large in proportion to his height. An unusually large foot is an indication of coarse texture.

The small foot belongs to the mental type; the plump foot to the vital.

More eloquent, however, than size of foot is shape.

Coarse Feet.—The crude, coarse, misshapen or flat foot is an indication of crudity and lack of refinement. It is the foot which accompanies the elementary hand.

Fine Feet.—The finer the shape of the foot, the higher the instep, and the more slender, delicate and

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shapely the construction, the greater the natural refinement and delicacy of its owner.

As in the case of texture, the foot which is too slender and too fine indicates too great delicacy, responsiveness and sensitiveness, together with incapacity for physical exertion and hardship.

Shoes.—The condition of the shoes is eloquent of the character of the individual. Those who have made a study of shoes claim to be able to interpret character in considerable detail by the way in which shoes are worn.

Certain it is that shoes take on characteristics from their wearers to such an extent that, after a pair of shoes has been worn by an individual for only a few hours, an expert can identify them as that individual's shoes.

Those who are careless, slovenly, thoughtless and irresponsible by nature oftentimes show it in the shabby, unpolished condition of their shoes when, perhaps, it does not manifest itself anywhere else about their persons.

An acquaintance who employs many negroes tells me that he distinguishes the careless, shiftless and irresponsible negro from the prudent, careful, dependable kind almost entirely by the condition of the shoes. He says that when a negro wants a job he dresses himself up in good style to make application but, unless he is of the desirable kind, he is almost sure to neglect his shoes.

The stealthy, secretive individual, gliding furtively along with as little sound as possible, wears out the soles of his shoes near the toes before the heels show much usage.

The calm, even-tempered, deliberate, prudent man

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wears his shoes about equally over their entire sole and heel surface.

The vigorous, energetic, active person, coming down sharply upon his heels, wears them out at the back first.

The slouching, shuffling, shiftless, lazy man wears out both heels and soles along the outside of each foot. His heels tend to "run over," and present the disreputable appearance to be observed and firmly fixed in mind by noting the shoes of any idle loafer.

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Zangwill
Schiller

Maeterlinck
Zola

Daudet

FAMOUS POETS AND AUTHORS

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LESSON FIFTEEN

INTERPRETING COMBINATIONS OF VARIATIONS

Here is a man with a short upper lip. As you have learned, this indicates that he desires the approval of others.

How will he manifest this desire?

Let us seek an answer by considering a combination of short upper lip with each essential variation of the nine fundamentals. In studying the next few paragraphs bear in mind that the short upper lip is understood to be present in each of the types described.

If he is blonde, as you know, he loves the lights, the crowds, popularity, power, and position. He therefore seeks approval and applause from the public as an athlete, actor, politician, salesman, promoter, advertising man, or in some other such capacity. The qualities indicated by his blonde color give direction to the desire indicated by his short upper lip.

If he is a brunet, he loves nature, quiet, philosophy, religion, friends, children, pets. He may therefore seek approval of the results of his long, plodding hours of labor in music, art, philosophy or handicraft. He may seek approval for religious fervor, or he may want his flowers, his pets, his children, his home, or his friends to win approval. He is especially eager to be approved by his family and friends.

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If he is of convex form, he is aggressive, keen, alert, energetic, impatient, impulsive. He therefore pursues applause positively and aggressively and, among other things, he wants his very activity and push appreciated.

When, on the other hand, his face is concave, he is quiet, plodding, mild, good natured, theoretical. He therefore works steadily, quietly waiting for approval to come his way, and is very patient in waiting. He may want his theories to win recognition but he is quite willing to bide his time.

The man of the mental type seeks approval for his scholarship, his scientific discoveries, his philosophical theories, and in general for his intellectual activities and their results.

When the short upper-lipped individual is motive in type his predominant tendency is toward physical activity. He is therefore an athlete, a racing automobile driver, an aeronaut, a builder, an inventor, or in some other such way he seeks for approval and applause.

The vital type of man loves ease and comfort and the good things of life, but he is also financial, commercial, and loves to direct the work of others. He will therefore be proud of his business, of his bank, or his employés, and will be pleased when these win appreciation and recognition.

The fine-textured individual loves beauty, refinement, and his nature therefore seeks approval from those as fine-textured as himself for his beauty of person or clothing or for the beautiful works of art or handicraft which he possesses or creates, or the beautiful sentiments he writes or speaks.

The coarse-textured individual, on the other hand,

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being without refined tastes, seeks to win the approval of others by garish colors, extreme styles, and excessive ornamentation.

The man of hard consistency is hard-headed, cool, unsympathetic. His energy is of a crushing, driving quality, and he wins his ends regardless of the feelings of others. Notwithstanding this, however, if he has a short upper lip, he seeks the approval of those for whose opinion he has respect, and he wants approval for his energy, for his severity, for his harshness.

The individual who has the life, the vim, the vigor, the resiliency, and the normal energy that accompany elastic consistency courts the appreciation of others vigorously and energetically and is especially pleased when his vigor and energy receive recognition.

Quite different is the individual of soft consistency. He is impressionable, sentimental, and deficient in energy. His ideas of the approval of others, therefore, take romantic forms, and he is more than likely to dream of high achievement, great conquests and wide popularity won in some easy, miraculous way that will not cost him hard work. Therefore he usually ends it all in dreaming.

The high-headed man wants approval for his ideals.

The low-headed man strives for the applause of others in some low form of endeavor.

The wide-headed man wants approval for his destructive energy and violence.

The narrow-headed man, being passive, good-humored and harmless, is not aggressive in his demand for approval, but enjoys it none the less when

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it comes his way as the result of his good-humored, gentle qualities.

The long-headed man wants the approval of his friends and his social circle.

The short-headed man is impulsive and cunning. Therefore he gets himself into all kinds of trouble in his search for applause—and then tries to intrigue his way out of it.

The square-headed man is a sensible, conscientious, prudent fellow, but he is nevertheless highly pleased when these qualities are recognized and appreciated. He is often over-sensitive to the opinion of others, which makes him self-conscious and timid.

The round-headed man is impulsive and reckless, and more than likely will seek the approval of others for his dare-devil, foolhardy performances.

The individual with a predominant base of the cranium has a predominance of animal nature, and therefore will seek approval for his brute strength or for his sensuality or perhaps for his ability to order a good dinner.

The practical, material, common-sense individual, with a large development of the middle division of the cranium, may seek approval along various lines —perhaps for his wealth, perhaps for his scientific attainments, perhaps for his family or his estate—perhaps for all of these.

The idealistic, conscientious, ethical, spiritual type of man, with largely developed top division of head, will naturally seek for the approval of others in realms of philosophy, ethics, religion, and, in general, the unseen world.

The man with a large front section of head seeks approval along intellectual lines.

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The man with a large temporal section wants approval for his wealth, his philanthropy, or his piety, or all of these.

The man with large crown section is especially desirous of the approval of others. He is ambitious and aspiring. He is also domineering and dignified, and may wish approval for his power, his position, and for his egotism.

The man with the large back section is affectionate and proud of his family and friends. He wants their approval, and he wants them to be appreciated. If the back section is especially well developed at the base, he is a lady's man and seeks for the approval of the ladies and boasts of his conquests over them.

The expression of the face and eyes indicates whether the person with the short upper lip is haughty and exclusive or flirtatious or crudely egotistical or vain or presumptuous.

The condition of body and clothes is eloquent of the direction in which desire for approval manifests itself.

The refined individual indicates his desire for approval in refined, tasteful and elegant clothing and in an immaculate, clean and well-groomed body.

The coarser individual shows his desire for approval in coarse, garish, extreme clothing; while the slovenly, careless, slipshod individual shows his or her desire for approval in cheap perfumery, cheap jewelry, and numerous other attempts to cover up natural deficiencies in keeping clothes and body clean and well-groomed.

Even in your study of the eyes, nose, mouth, chin, ears, hands, fingers, thumbs, nails, you will discover

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different ways in which the man with the short upper lip will manifest his love of approbation.

The Language of Human Character.—Very briefly and sketchily I have shown you how the one feature of a short upper lip is combined with the indications of other variations in the individual and what the interpretations of these various combinations are.

In making these combinations I have been, to use a figure of speech, forming words of two letters, in the language to be read in the physical appearance of human beings. The short upper lip is one letter and occurs in all the words which I have just formed. The other letter differs in each case. It is as if I had been writing and learning the pronunciation of at, an, pa, ma, am, as, ax, etc.

The short upper lip combined with blondness has one signification. With brunetness it has another, just as "at" and "am," though they both contain the letter "a" are pronounced differently. Note that while the letter "a" has a different sound in each case, the difference is not great—"a" in "at" and "a" in "am" have nearly similar sounds. Just so, the short upper lip, while having different manifestations in blondes and brunets, indicates much the same quality in both.

You will readily see that, when you determine that a man with a short upper lip, blonde color and coarse texture will seek for approval by making himself conspicuous in the limelight of public attention, and especially in the attention of those of coarse texture, by means of garish display, loud colors and extreme styles, you are forming a word of three letters.

Thus you might go on forming other words of

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three letters in the language of human nature—then words of four and more letters. You could learn to read these words at a glance without laboriously spelling them out, and finally to read the whole story of a man by observing the combination of the nine fundamental physical variables in his case.

Nor is the law upon which are based accuracy and facility in reading the language of human nature any different from that on which accuracy and facility in reading any other language are based, namely, a careful study of the principles involved, and then practice, practice, practice.

How to Avoid Hasty Judgment.—Throughout the preceding lessons of this course I have repeatedly warned you against attempting to make any one outward sign tell you the whole story of the aptitudes and character of an individual—in other words, of basing your judgment of an individual upon any one of the nine physical variables in his case. The temptation to do this is very great, and there is probably no student of this course in Character Analysis by the Observational Method who has not fallen a victim to it upon more than one occasion. The only means of escape from this fault and its undesirable results is to learn to make and interpret combinations carefully, accurately and swiftly. And the basis of your interpretations is judgment—just plain, everyday common sense. If you know the meaning of two or more indications, then by logical reasoning you can determine what their combination will signify.

For your convenience in making these combinations, I have furnished you in connection with these lessons, a section at a time, a chart of the Science of

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Character Analysis by the Observational Method. Until you have learned these indications so thoroughly that they have become a part of you, you will find this chart useful in making analyses of individuals. This chart, of course, cannot be used mechanically. It must be used with judgment. Especial heed must be given to variations which modify one another.

Uniform Method of Analysis.—In making any analysis it is well to follow a uniform method of procedure. This not only enables you to obtain uniform results but also greatly reduces the amount of labor necessary and shortens the process.

In making an analysis, follow instructions given in Lesson Nine, using the standard analysis blank.

Briefer Analysis.—In many cases it will not only be impossible but unnecessary to carry your analysis out with such a wealth of detail. Oftentimes a consideration in a general way of the nine fundamental physical variables will be sufficient. This will depend, of course, upon the purpose of your analysis and upon the opportunities you have for observation. In the beginning you should make all of your analyses as complete as possible for the sake of practice.

PURPOSES OF COMBINATIONS

Combinations of variations are made, studied and interpreted for three purposes:

First, to verify observations and conclusions;

Second, to note and give weight to indications which mutually modify one another;

Third, to determine how certain tendencies and

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characteristics already observed will manifest themselves in action—in other words, what direction they will take.

In order that you may understand more clearly these three purposes and their usefulness in character analysis, consider the following examples.

VERIFYING CONCLUSIONS

The first purpose, as I have stated it, is to verify observations and conclusions.

Indications of Energy.—For example, you observe an individual with a convex nose. This is one sign of physical and mental energy. But you do not base a conclusion of physical and mental energy upon this one variation. You observe and combine with it others, such as blonde color, the motive type of structure, elastic consistency and flexibility, balanced length of trunk and legs, deep chest, a large nose section of the face, a wide head; a balanced development of the base, middle and crown divisions of the head; an alert, wideawake, keen, energetic expression of the face; an erect posture; quick, excentric gestures; sharp, angular, slanting handwriting, square hands with fingers of moderate length and square tips, pink in color, and a large, well-formed thumb. All of these are indications of energy and the more of them you find present in any individual the more certainly can you conclude that he is both mentally and physically energetic.

Indications of Honesty.—A balance between the blonde and brunet in color, say 50 on the scale, is an indication of balance between the extreme optimism and changeableness of the blonde and the extreme

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pessimism, conservatism and slowness of the brunet and, so far as it goes, an indication of honesty. In other words, a balanced individual is more likely to be honest than is an extreme.

The plane form, indicating balanced energy and action, is also, so far as it goes, an indication of honesty.

Large or medium size is an indication of calmness and deliberation and is also, therefore, in a slight degree perhaps, an indication of honesty. Thieves average smaller in size than normal men. But by no means are all undersized men dishonest.

Elastic consistency, indicating life, springiness, vim and vigor, would also indicate to a certain extent a predisposition to honesty.

Understand, of course, that there are extreme blondes and extreme brunets, extreme convexes and extreme concaves, those who are of hard consistency and those who are of soft consistency who are honest. These indications are merely confirmatory of others. Each adds its little to the combination. They must be considered at their true worth and no more.

In proportion, however, we find the square head a positive indication of honesty, as is also a head in which there is a desirable balance between the top, middle and base divisions. A good development of the crown section of the head, especially if this section has a square contour as seen from behind, is an excellent indication of honesty.

In expression we have in the well-opened, clear eye, with steady gaze, in the well-formed, sturdily-set nose, and in the mouth which is neither too thick-lipped nor too thin-lipped, neither too tightly closed

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nor held loosely open, and in the well-formed chin indications of honesty of purpose and an ability to carry out honest intentions.

Honesty is also shown in a square hand, square-tipped fingers, in a cleanly condition of the body, and in a modest but well-kept condition of clothing. It is also shown in square-tipped, low-set, wide-opening thumbs.

Finally, and most important of all, honesty is shown in consistent words and actions, in punctilious keeping of promises, in exact honesty in the little details of conversation and behavior. An honest man expresses honesty in his work, his play, his talk, in every little detail of his life.

No *one* of these indications is sufficient upon which to base a conclusion of honesty, but all of them or any considerable number of them taken together are sufficient evidence upon which to bank your money or your reputation.

Indications of Endurance.—Endurance is indicated by brunet coloring, concave form, medium size, motive type of structure, elastic and hard consistency, elastic and rigid flexibility, by a good development of the chin section of the face, by a wide, high head, by a good development of the base division of the cranium and of the crown section of the head.

It is also indicated by an expression of composure and self-reliance, by the easy, erect posture, and by slow, rhythmical gestures. It is shown in a healthy condition of body and in an elastic hand, square in shape, with square-tipped fingers, and especially in a large, not too supple, low-set thumb.

Indications of Courage.—Courage is shown in blonde color, convex nose, concave chin, either large

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or small size, either mental, motive or vital structure, either fine or coarse texture, in hard or elastic consistency, in a large development of the nose and chin sections of the face, in a wide head, in a goodly development of the base division and crown section of the head, in a masculine type of body build, in a clear, straightforward, fearless expression of the eyes and face, in erect posture, excentric or balanced gestures, in a healthy condition of the body, especially of the heart and circulatory system, in a large nose and a well-formed chin, and in a large well-formed, well-set thumb.

As in the cases of energy, honesty and endurance, no one of these indications is sufficient, but by combining them you may be sure that you have discovered a splendid quality of courage in the individual examined.

All of the foregoing are examples of the first purpose of making combinations of indications.

INTERPRETING MODIFICATIONS

The second purpose is to note and give weight to indications which mutually modify one another.

For example, blonde coloring indicates energy, aggressiveness, enthusiasm, eagerness, quickness and impatience, but the concave form indicates deliberation, mildness, patience, slowness, calmness. When both of these indications are found in the same individual, therefore, they modify each other, as pointed out in Lesson Three.

In the same way, a small thumb is an indication of weakness of will and lack of force in character. But a square tip on the thumb is an indication

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of judgment, common sense, will-power and other sturdy qualities. Therefore the square tip modifies the indications of small thumb, and the small thumb on its part modifies the indications of a square tip. The combination indicates more will-power, more force of character, than a small thumb with a conical tip; less judgment and common sense than a square tip on a large thumb.

Coarseness of texture is an indication of lack of refinement and indifference to the finer and more beautiful things of life. On the other hand, a high head is an indication of aspiration, high ideals, and a love of beauty. These two sometimes are found in the same individual, and they modify each other. This individual will not be as coarse and crude in his tastes and in his behavior as the coarse-textured person with low head; nor will he be so fine in his tastes and so beauty loving in his disposition as the individual of fine texture with a high head.

INTERPRETING DIRECTION OF TENDENCIES

The third purpose for making combinations of indications is to determine how certain tendencies and characteristics will manifest themselves—what direction they will take.

You made a series of combinations with this purpose in view at the beginning of this lesson when you considered the direction in which a love of approbation would carry a man when associated with different variations of the fundamental variables.

As a further example, let us take a square head, which indicates caution and prudence. About what

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things will the individual with such a head be cautious?

How Prudence May Manifest Itself.—If he is inclined to be avaricious, as shown by the development of the temporal section of his head, the grasping movements of his fingers and hands, and the partly closed eye, then his cautiousness and prudence will manifest themselves in connection with finances. He will be careful of his funds. He may even worry lest he "die in the poorhouse."

If with his prudence and his avarice he is also secretive, as shown by his concentric postures and gestures, the sidewise, furtive glance of his eye, the tight closing of his fingers, and the tight buttoning up of his clothing, then his cautiousness and his avarice will take the form almost of miserliness and he will perhaps suffer tortures of anxiety lest the hiding place of his wealth be discovered.

If, on the other hand, his cautiousness and avarice are associated with many different signs of hopefulness and optimism, such as blonde coloring, a large development of the top of the head, wide-opened eyes, an upward tilt of the nose, an upward turn of the corners of the mouth and eyes, expansive, excentric posture and gestures, a hopeful, optimistic expression of countenance, with conic hand and conic-tipped, smooth-jointed fingers, then we may expect him to invest his money and speculate with it in the hope of larger and larger returns, at the same time exercising prudence lest his investments and speculations should turn out disastrously.

Suppose, on the other hand, his square head is long —well-developed in the back section. Then you

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will find him cautious about his family and friends —perhaps worrying about their prospects and their health.

Manifestations of a High Crown.—In a similar way, the man with a largely developed crown section of head, indicating dignity, respect for the opinions of others and, in the case of a square crown, honesty and prudence, and with it all a natural tendency to dominate and rule over others, will manifest these qualities along various lines, according to other indications.

If the individual is commercial, as shown by a good development of the sides of the temporal section of the head and vital type of structure, then he will seek for a position of command in the commercial world and will be upright, just and conscientious in his wielding of authority.

If, on the other hand, he has an exceedingly long head and large development of the back section, then his activities along this line will more likely find expression in political aspirations or in efforts toward social leadership.

SOME TYPICAL COMBINATIONS

Perhaps there is no better way for me to instruct you in making and interpreting combinations of physical variations than by describing and interpreting a few typical cases for your benefit.

The Strenuous Type.—In America perhaps there is no better known type than the man or woman of aggressiveness, push, determination, courage, impatience—in a word, the hustler. He is to be found

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especially in business, but also in the law, in medicine, as an engineer, occasionally in the ministry and as a teacher.

This man is typically a blonde. He has blue eyes, yellow, sandy or light brown hair, and light complexion.

In form this aggressive, positive type is convex or convex upper—concave lower. He has a convex forehead, plane or convex eyes, a well-formed, convex nose, while the mouth and chin may be either plane or concave. In size this type is medium or small. The very tall men are seldom of the strenuous, hustling type.

In structure this positive type is either mental-motive-vital or motive-mental-vital, and the vital element is either deficient or only moderately developed.

Men of the kind we are considering may be of almost any texture, except the extremely coarse. The extremely coarse-textured individual is not sufficiently responsive to stimuli to manifest the enthusiasm and eagerness necessary to provide motive power.

Naturally these people are elastic, both in consistency and flexibility.

In body build they have the long or balanced trunk, deep chest, small or medium large waist, and in general are of distinctly masculine proportions.

Proportions of face show a large development of the energy section. Endurance comes next and may be well-developed, while the mouth or vitality section comes last.

These individuals have wide, high heads. Many of them are also long-headed, although there are many short, round heads amongst them.

A full development of the middle division of the

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cranium is characteristic; also of the front, temporal and crown sections—especially the temporal.

The forehead is medium high, inclines to be wide, and is more fully developed in the lower section than in the middle or upper.

The expression of face, posture, gestures and walk of the individual of this type are excentric. They are quick, lively, vivacious. They stand erect. They walk on the balls of their feet. Their eyes are clear and bright and full of life.

In condition they are clean, well but not extravagantly dressed, neat, and oftentimes inclined to be fastidious.

Their hands are square or spatulate in shape and pink or red in color. Their fingers are comparatively short, with square tips; their thumbs large and well formed, although in some cases you may find them short.

The Passive, Plodding Type.—Now take the opposite type—the individual who is passive in all of his physical, mental and psychical manifestations.

He is slow, deliberate, patient, plodding; takes orders from others instead of pushing to the front and leading; does work that other men have planned instead of planning, originating, and setting in motion enterprises of his own.

This type of individual is characteristically brunet, although many who are blonde in color belong in this class because of characteristics other than those indicated by their color.

In form this type is concave or plane—the forehead ranges from slightly convex to concave, the eyes plane or concave, the nose concave or plane, the mouth plane or concave, and the chin concave.

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These people may be of any size—large, medium or small, with the majority, perhaps, of medium size.

In structure this type may present any combination of the three elements, but it shows in general some preponderance of the motive and vital elements.

In texture those of this character are fine, medium or coarse, since their qualities are indicated by other variables and do not depend upon texture.

In consistency these quiet, hard-working, plodding people are either hard or elastic. Those of soft consistency and pliable flexibility are too impressionable and too responsive to be slow, deliberate and plodding.

In proportion of body these slow-moving people usually have a long trunk and in general conform to feminine proportions. The section of endurance leads in their faces, with vitality next and energy last.

Their heads are medium narrow, either high or low, long or short. They are inclined to be square rather than round.

The middle and top divisions of the head in people of this type show a larger development than the base. The front, crown and back sections of the cranium show the larger development. The forehead may be either high and wide or low and narrow, but there is a tendency to a development of the upper part of the forehead rather than of the forehead at the brows.

In expression those of this type show balance rather than either the concentric or excentric elements. They are mild and patient in facial expres-

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sion and expression of the eyes. They carry themselves with deliberation. Their movements are slow, and in all of their expressions there is a lack of the intense vivacity and positiveness of the first type described.

In condition these quiet people show many variations. Some are in good health, exceedingly neat, clean, methodical and even fastidious. Others show signs of carelessness and slovenliness.

The hand of this type may be either square or conical, or even elementary. It may be white or yellow or pink in color. The fingers most often are long, with square or conical tips, while the thumb may be either large or small.

The Gentle, Affectionate Type.—There is a type of humanity which is gentle, kind, sympathetic, loving, affectionate, considerate.

This type may be either blonde or brunet, but is far more likely to be brunet or with an index of pigmentation at or near 50 rather than extreme blonde.

In form the tendency is toward concave, especially concave mouth and chin.

The convex forehead, eyes and nose, with convex chin indicate a positive, purposeful kindness, sympathy and affection; whereas the concave forehead, eyes, nose, mouth and chin indicate a gentleness and kindliness far more passive in its expression on account of the deficiency in energy.

The mastiff, the Newfoundland and the St. Bernard among dogs are the kindliest, the gentlest and the most affectionate. It is your fox terrier, your black and tan terrier and all the rest of the little

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wiry dogs that are aggressive, bumptious and love to tease and make trouble, even when they are not downright vicious.

So it is that amongst men those who are the largest, both in height and weight, tend to be the gentlest, the kindliest and the most loving, although these qualities are often found well developed in men and women of all sizes.

In structure the vital is the typical genial fellow, but while perhaps a goodly development of the vital element might be called characteristic of this type, you will find many of both the mental and the motive types well equipped with sympathy, love, kindness and affection.

Texture indicates not so much the possession of the qualities of this type as the manner of their expression. Those of fine texture express their love and affection in refined, beautiful ways. Those of coarse texture are more crude and elementary in their manifestations of feeling.

The qualities here described are essentially those indicated by elastic and soft consistency, elastic and pliable flexibility. The individual of hard consistency and rigid flexibility may feel love and affection but he is restrained and severe in his expression of it.

In proportion of body this type inclines to be of long or balanced trunk and distinctively feminine proportions. The face sections indicate vitality more frequently than any other one element, although this may be lacking and either energy or endurance may lead.

The head of the individual of this type may be wide or narrow, high or low, square or round, but it is always long. Its base division is only moderately

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developed, while the middle division is developed especially in the back.

The front, temporal and crown sections of this head may be well developed, but the back section is always well developed. Height and fullness of the upper middle forehead indicate sympathy.

The place to look for the expression of this type is, first of all, the eyes. They are well-opened and kindliness, gentleness and sympathy are usually seen in them.

Other elements of expression are the curves and dimples of the lips, the straight or upturned corners of the mouth, perhaps a dimple in the chin, fullness of the cheeks, and a tendency to smile, not so much for amusement or mirth as for friendliness, kindliness and love.

Something of the mildness and affection of disposition of this type is shown also in the gestures. They are not positive, forceful, driving gestures, but rather drawing, caressing, soothing gestures.

Physical condition and condition of clothing indicate but little as to the qualities now in question, although as a general rule those who are in good health naturally have more capacity for love and affection and are more inclined to be kind than those who are suffering from illness.

The hand of this type is either square, elementary or conical, with perhaps a slight element in favor of the conical. It is pink in color, elastic or soft in consistency and has large, well-formed nails. The thumb of this type may be either large or small, but there is much of the positive, purposeful element of kindness and affection when the thumb is large and well-formed.

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The Cold, Cruel Selfish Type.—In contrast to the type just described, there is the one characterized by selfishness, coldness, harshness, rudeness, cruelty, hatred, vindictiveness, brutality, pugnacity and quarrelsomeness.

Those of this type may be either blonde or brunet, although perhaps the majority of them are blondes, since the brunet nature is too much inclined to affection to be harsh or cruel except by an exaggeration of some other quality. This type is usually convex.

In size such people are either small or medium. Large size with these qualities is usually an indication of pathological or other abnormal conditions.

In structure they may show any combination of the mental, motive and vital elements. If they are mental, their selfishness and cruelty is planned with great intelligence. If they are motive, they are inclined to physical violence. If they are vital, their selfishness takes the form of physical or commercial hoggishness.

In texture people with these qualities are usually medium coarse or coarse. When, however, they are of fine texture, they practice refinements of cruelty, wounding and torturing feelings rather than bodies.

In consistency they are characteristically hard; in flexibility, rigid; in proportion of body, either balanced or short trunk with a general tendency to masculine proportions.

In the face the energy section usually leads. The head is always wide, may be high or low, more likely to be short than long, and more likely round than square. The base division is well developed. The middle division may also be well developed. But the top division is usually deficient.

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The front section may be well developed. The temporal section is usually moderate or deficient. The crown section is usually well developed. But the back section, except in the lower portion, is deficient. The upper middle forehead is low and flat.

In expression the eyes are hard, with the upper lids pressing down upon the eyeball, forming a straight rather than an arched line. The lips are thin and often tightly compressed. The nose is often hooked.

The hands are hard, either white or red in color, the nails short, and the fingers long, although in case of impetuous harshness and cruelty they may be short. The tips of the fingers and thumbs are square or spatulate.

The Modest, Economical Type.—Another common and interesting type is modest, diffident, economical, cautious, secretive, conservative and constant.

This type is almost always brunet or medium in color.

The plane form is characteristic of this type, although many individuals with these qualities show also the convex and the concave elements. However, the mouth and chin strongly incline to the plane or concave in form.

In size these people may be either large, medium or small, and in structure mental, motive or vital.

The texture of individuals of this type indicates not so much these qualities as the manner in which they will manifest them.

This type is either hard or elastic in consistency, with some tendency toward hardness. They are also elastic, with some tendency toward rigidity.

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The general proportions of the body incline toward the feminine. The face will show vitality and endurance leading, rather than energy.

The heads of people with these qualities are medium wide or narrow, high in the crown, but only medium high or low in the temporal section. They are usually long and square. They are large in the middle division and in the crown. The front, crown and back sections may all be well developed, but the temporal section is usually deficient.

In expression of face and eyes these people show their modesty, diffidence, caution and secretiveness. Their eyes are not wide open and their lips are firmly closed.

Posture tends to be concentric rather than excentric. Gestures are controlled and usually few in number. The hands in making gestures do not move far from the body but tend rather toward the body. Fingers tend to close upon the palm.

Condition of body and of clothing is a manifestation of the conservative, cautious, methodical, neat, cleanly methods of this type. Clothing tends to be neutral or somber in color rather than bright or flashy, and these people are never found wearing extreme or latest styles. In consistency and texture their clothing is always chosen with a view toward durability and economy.

The hands of these people are square, the thumb low-set, large and well-formed, with a square tip. The fingers are long and incline to be knotty rather than smooth.

The Key to Character Analysis.—These are a few examples of the combinations to be found in some of the most familiar types of people. Study

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them. As you study them, create mental pictures of them. Then look for those who answer these descriptions, both in character and in personal appearance. Verify the combinations and interpretations here made. In case any variation is missing or is different from what is here described, consult your chart and determine what difference in character you would expect. Then study the individual and verify your conclusions.

My prime object in giving you these examples, however, is not so much to teach you to recognize these types as to show you how combinations are interpreted. When you have learned the principles underlying these interpretations, then you can go on and read the meaning of any combination for yourself.

You are now learning to form words and sentences in the universal language of character analysis. Your proficiency in reading this language from now on depends only upon your faithfulness in fixing the principles of it in your consciousness, and in practice.

Even a little knowledge with a little practice will give you a little insight into the characters of those you meet, but greater insight will come with more knowledge and more persistent, painstaking practice.

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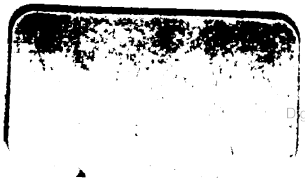

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